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STUDY HEAD
Philadelphia Salon, 1901
By S. L. Willard



ARTISTIC PHOTOGRAPHY
Plate Fifteen

BRUSH AND PENCIL

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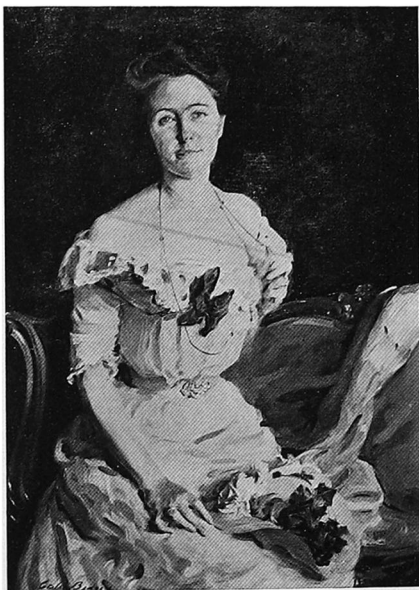
No. 3

PITTSBURG'S SIXTH INTERNATIONAL ART EXHIBITION

In its sixth international art exhibition, now holding, Pittsburg has maintained the reputation it acquired in former years for breadth of interest and high general excellence. In saying this, however, one must in a sense qualify one's words.

On a first inspection the average visitor would doubtless have something of a feeling of disappointment, and the reason is quite obvious. This last exhibition lacks the glow and radiance of some of its predecessors. There is a marked predominance of low-keyed canvases; and these reserved color schemes, while in no case devoid of charm, in a measure rob the display of brilliancy. There are no surprises this year in the way of remarkable motives or unusual technique, no disclosures of new artists of exceptional talent. There are shown, moreover, a number of canvases with which the art-loving public has been made fairly familiar by previous exhibitions.

In its efforts to secure notable works, the management of the enterprise has drawn liberally from every available source in this country and Europe, and the exhibition, therefore, is reminiscent of the last two displays of the Royal Academy, of the superb collections shown at the Paris Exposition and at the Pan-American, and of the collections offered to the public by the Pennsylvania Academy of the Fine



PORTRAIT
By Cecilia Beaux



HORSE FAIR AT LONGPONT
By Paul Albert Besnard

Arts, the Society of American Artists, and other similar institutions.

This first impression of tameness, however, is quickly dissipated on closer study. One is then willing to accept the low-toned pictures as an indication of the drift of the times, and to greet well-known canvases of merit without the traditional bow of recognition.

With the recollection of the magnificent showing of native talent at the Pan-American recently, one scarcely relishes the prominence given at Pittsburg to foreign works. To emphasize this peculiarity of the display, however, would savor of cavil. The exhibition is avowedly international, and it is a matter neither for surprise nor for criticism that Old World art should be so generously represented.

As in former years, the collection is eminently cosmopolitan. The jury exercised its rights of acceptance and rejection unsparingly and with good results. Indeed, it was a case, one might say, of many being called and few chosen. Of the gross number of six hundred canvases submitted to the pre-



AFTER THE STORM
By Frank Bramley

liminary juries in this country and Europe, only two hundred and forty-seven were deemed of sufficient excellence on the final determination to be hung in the galleries of the exhibition.

American painters living at home contributed ninety-eight of these accepted canvases, Anglo-Americans sent three pictures, and Franco-



AN ARRANGEMENT

By Alfred H. Maurer

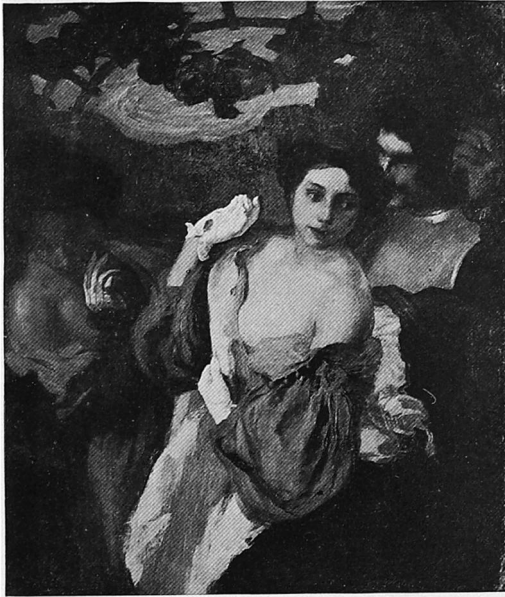
First-Class Medal

Americans seventeen. As regards the foreign contingent, the ratio of representation by artists of various countries is about the same as in former years. English painters sent thirty, Scotch seventeen, French sixty, German five, Italian seven, Dutch three, and Spanish and Norwegian two each. Belgium is represented by one picture, as is also South America.

From these figures it will be seen that America's contribution is considerably less than it was last year, native artists sending less than half the gross number of canvases. It goes without saying that when the final decision was made as to who should and who should not be admitted to the exhibition, there were heartburnings, if not jealousies, among many American artists. This, however, is to be taken as the inevi-

table outcome of a competition fairly and impartially conducted.

The final jury chosen to pass upon the pictures at Pittsburg and award prizes consisted of Edmond Aman-Jean, Paris; Robert W. Allan, London; John Caldwell, Pittsburg, president; John W. Alexander, New York; Frank W. Benson, Salem, Massachusetts; Thomas Eakins, Philadelphia; Frederick W. Freer, Chicago; Winslow Homer, Scarborough, Maine; Robert W. Vonnoh, Rockland Lake, New York; Clarence M. Johns,



COMEDY
By Edmond Aman-Jean

Pittsburg; and John La Farge, New York. Mr. La Farge's illness prevented him from serving.

Speaking in general terms, the exhibition of this year shows a marked transformation in the style and character of both foreign and native work. The exhibition of 1901 is radically different from that of 1896. The difference is one of taste rather than of power. In the first exhibition and some of its successors, highly colored paintings were the vogue. In this last the colors are strong and clear, but more subdued. Unique motives, cleverly executed, were then the favorite efforts of the exhibitors. Now greater emphasis is laid on representations of every-day life.

It is noticeable that this year two of the medal pictures and both

of the honorable mentions are canvases having homely themes, works relying for their interest on sentiment and plain, straightforward treatment of every-day facts. The one exception in the list of prize-winners is Tarbell's well-known "The Venetian Blind," much of whose interest lies in the richness of its coloring.

Impressionism, of course, has its representation, but examples of this class of work are not as conspicuous as they have been on former occasions. The favorite pictures in the galleries are not of this order, and certainly impressionistic works received comparatively scant attention from the jury in the awarding of prizes and honors. The



THE JAPANESE PRINT
By William M. Chase



THE MARCH MONTH
By H. H. La Thangue

awarding of three prizes aggregating three thousand dollars involves no little responsibility; and while, as in all such competitions, the decision runs counter to the judgment of many competent critics, it must be said that the work of the jury was conscientiously done, and that on the whole there has been manifested less dissatisfaction as regards final results than in former competitions.



GATHERING IRISES
By E. A. Hornel

Certainly "An Arrangement," by Alfred H. Maurer, who carried off the gold medal and the fifteen-hundred-dollar prize, is a strong and eminently pleasing picture. It depicts a woman bending over a profusion of Japanese embroidery material. The tone of the picture is neutral. Face, figure, embroidery stuff, background—everything betrays the same studied color scheme of grays, with a paucity of positive pigment. The picture is thus

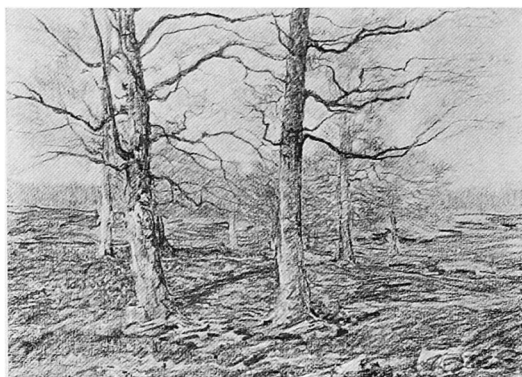
strictly in line with the trend of present-day taste, and is manifestly the work of a man of strong individuality who has in no small measure acquired a mastery of his art.

The same general characteristics hold for the second-prize picture, "Sewing," by Miss Ellen W. Ahrens. This is a picture of sentiment, and is even more subdued in its color scheme than Maurer's work. It is a life-size portrait of an old woman, silver-haired and benignant, who bends over her work and plies her needle. The painting is true to life in pose, expression, flesh tints. One would welcome a touch of color were it not that the subject suggests the reserved tones the artist has employed. The study of neutrals is well balanced. The broad strip of white cloth on which the aged woman is sewing falls over a mass of black dress and over the subdued green covering of an old-fashioned sofa. It is a homely scene, just such as every spectator has beheld time and again, not winsome except by virtue of the sentiment it conveys. The absolute fidelity with which it is painted is its lien on favor.



THE STORM
By William McTaggart

The third-prize picture, "The Venetian Blind," by Edmund C. Tarbell, which is familiar to exhibition visitors, is in sharp contrast with the other prize-winners. It is a fanciful conceit, with dash and spirit and a glory of rich color. It suggests, what is true, that it was painted before neutral tones ac-



SUGAR TREES IN SPRING
By Hugh Newell

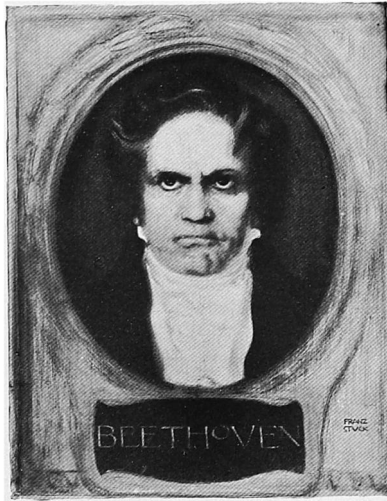
quired their present popularity. The artist has made free use of pure pigment, and the canvas is conspicuous as one of the bright spots on the walls of the galleries.

A scantily dressed young woman, with bare back and shoulders, reclines on a couch and buries her head in a pillow. The sun shines warmly on the base lines near by, and the effect of the picture is at once striking and pleasing. It has little sentiment, little that would appeal to the thoughtful, but it does betray the mastery of color and the cleverness of technique for which Tarbell has earned a reputation. It will be remembered, perhaps, that the artist is the winner of eight other prizes. The public might reasonably expect from him what it

finds in the Pittsburgh galleries — a work of more than ordinary power and brilliancy. Mr. Tarbell also exhibits another figure picture of a spirited young woman with a dog, a composition entitled "On Bos'n's Hill." This canvas, though not equal to the other in point of execution, has strength of conception.



THE SANDY MOOR
By André Dauchez



BEETHOVEN
By Franz Stuck

Mary L. Macomber's "The Hour-Glass," one of the honorable mentions, has much of the spirit and quality of the second-prize picture. It represents an elderly woman apparently dreamily meditating on the lapse of time, the drift of her thoughts being suggested by the hour-glass beside her, which affords the title of the picture. Reverently handled and subdued in color scheme, it is one of the pictures that touch a responsive chord in the beholder by sheer force of human interest. It has the spirit of wholesome sentiment. The artist has already won three prizes, and many of the visitors to the Carnegie exhibition would gladly have seen her carry off

a more substantial honor than a mention. The tender, lovable quality of her work and the admirable way in which she has made pigment tell the story of a waning life and its accompanying reflections, certainly merit the honor accorded her.

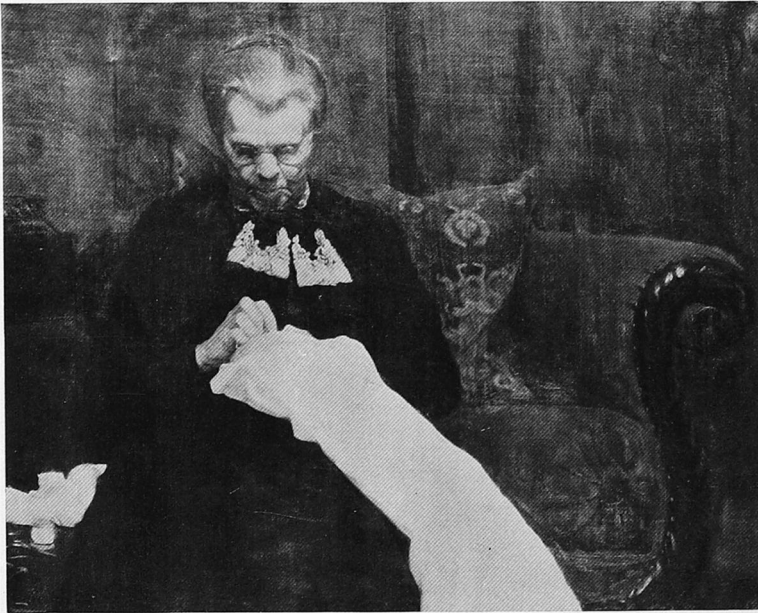
The second honorable mention, Henri Le Sidaner's "Light," is the one canvas chosen for distinction by the jury not a figure study. It is simply an attractive corner of an old French town, the dusky street being faintly illumined by the early candle-light which glows through the windows of the time-mellowed house that serves as



HIGH CLIFF
By Winslow Homer

the main object of the picture. Distinctly of the impressionistic school, it is one of the most pleasing efforts of its kind in the exhibition.

Reference has been made to the subdued, if not cold, aspect of the display. This is not saying that the exhibition lacks its glory spots. Warmth of color is lent by Roche, Gould, McTaggart, Miss MacNicol, Mackie, Hornel, and other representatives of the Glasgow school who have taken inspiration from the Japanese; by Aman-Jean,



SEWING—A PORTRAIT
By Ellen Wetherald Ahrens
Second-Class Medal

Duhen, Menard, Lesidaner, Pointelen, Maufra, and other French artists; by La Thangue, Bertram, Priestman, and others among the English artists; and by a number of Americans who have not become deeply infected with the craze for low-keyed color schemes.

The "Penance of Eleanor," by E. A. Abbey, for instance, which won the first prize at the Pan-American, and which now occupies the place of honor on the west wall of the center gallery, gives no suggestion of the prevailing taste for neutral tones. It has a wealth of color, but its tones are deep and rich and wonderfully harmonized. This picture is one of the best things in the exhibition, even better,

perhaps, than the same artist's "Hamlet." It represents a dramatic incident in history, and the fine story is told only as a consummate artist could tell it. The girl walks between lines of people who fairly look their accusations. The painter has vivified a moment of history and made it real and impressive.

A number of the best canvases exhibited were not entered in competitions for the prizes, being the work of members of the jury. Conspicuous among these are the two paintings by Edmond Aman-

Jean, "Comedy" and "Venetian Women." These canvases depict the same two blond models, the faces and figures being easily recognizable in each, and the main difference being one of pose and clothes.

In "Venetian Women" the figures stand in the foreground of a typical Italian scene, with the accompaniments of lagoon and richly tinted sails. In "Comedy" the figures are differently attired and stand under a rose arbor, while a man in the shadow raises his hat to them. In both pictures the cos-



"GOOD BY! OFF TO SKIBBEREEN"
By Stanhope A. Forbes

tures of the female figures are notable for the cleverness of the artist's handling of drapery and for depiction of texture. In the one canvas there is an utter absence of action, and in the other the only suggested movement is a gesture of a white gloved hand. They have elegance, charm, style, but little depth of thought or invention. They are excellent examples of modern French art, reflections of well-bred Parisian society. To say this is to say that both pictures are modeled after the most approved French type, and also to say that they are foreign to American ideas and sympathies.

More vigorous and more acceptable, doubtless, to the average visitor is the contribution of the other foreign jurymen, Robert W.

Allan, the gifted Scotch marine painter, who last year won an honorable mention at Pittsburg. His "After the Boats Come In" is a fine bit of sea-painting. It depicts a bay dotted with small craft and animated by fishermen and their wives, the one busy in discharging the fish and the other in caring for the catch around a great tank. The canvas is full of life and action, as was the picture last year, and the artist has been especially successful in fixing the harmony of blue between sea and sky.

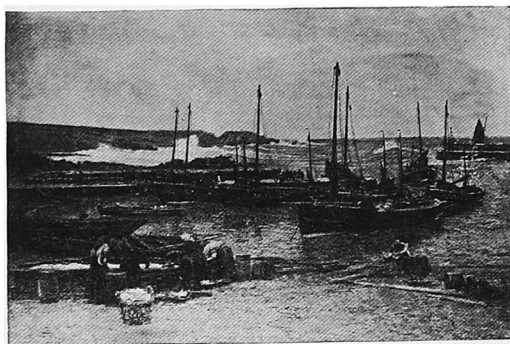
Winslow Homer's "The High Cliff" is an especially fine piece of work, and is thoroughly characteristic of this veteran's style. No American painter has acquired a greater mastery of nature than has Homer, and this small canvas is one of his best efforts. The waves beating against the rocks, and the broad translucent sky overarching the scene, are almost inimitable.

John W. Alexander, another of the jurymen, is represented by two portraits, one a fine picture of the sculptor Rodin, and the other a pleasing canvas entitled "The Rose." The latter is manifestly the favorite of the visitors, and one is inclined to sanction the judgment of the multitude. This latter canvas has the charm that is born of intimacy, knowledge. Its execution is excellent even for Alexander, which is saying much. The portraitist merits the high encomiums passed on him by Aman-Jean, who declared him to be one of the foremost of living portrait painters.

The somewhat fanciful portrait of the late Professor Henry A. Rowland, by Thomas Eakins, is another of the figure pieces that justly elicits unstinted praise. Eakins's work, like that of Alexander, betrays the result of intimate acquaintance. The picture was painted as a souvenir of the artist to the widow of his friend. It was designed to be more than a mere portrait—to be symbolical of the subject's



PARISIAN GIRL
By Jean François Raffaëlli



AFTER THE BOATS COME IN
By Robert W. Allan

painters' best style. Of course, as might be expected in so pretentious a collection, there are some exceptions. The two canvases by Jean François Raffaëlli are anything but attractive and convincing. His "Parisian Girl" lacks the vivaciousness of the true Parisienne, and his "In the Park, Pittsburg," might as appropriately be labeled "Buffalo," "Bordeaux," or "Edinburgh." The one lacks sprightliness and naturalness, and the other is a paltry landscape in sickly grays, yellows, and browns.

André Dauchez, who carried off the first prize last year with his "Kelp Gatherers," falls far below his own standard this year. His "The Sandy Moor" and "The Flock" are both commonplace and uninteresting. Cottet, too, contributes somber Brittany scenes that lack the element of attractiveness.

On the other hand, Maurice Lombre's paintings of Versailles are instinct with delicacy and poetry. One depicts the exterior of the château, a mere suggestion of the great pile, with

bent of mind and lifelong interests. The picture shows the scientist at work, and every detail is well calculated to enforce the artist's purpose.

Those familiar with the characteristics of the various contributing artists will recognize the canvases displayed as thoroughly typical and for the most part after the



TWILIGHT
By A. Bryan Wall

grayish windows and pillars, a broad expanse of silvery sky, and a fountain in the foreground. The coloring is delicate to a fault, and the execution is remarkable. The other picture presents a salon in the palace, and has the same general characteristics.

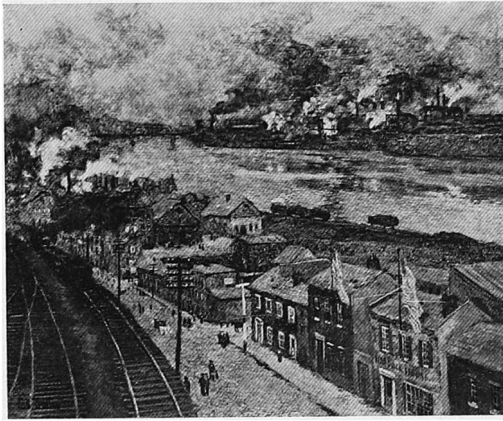


THE VENETIAN BLIND
By Edmund C. Tarbell
Third-Class Medal

"The Breeze," by Louis Loeb, is an especially fine canvas, which in the opinion of many merited the first prize. In a sense the picture is fantastic, but the motive is worked out with such admirable skill that the canvas is no less convincing than pleasing. It is simply a rocky meadow, with a group of trees whose leaves are whipped by the wind, and over whose sward a number of frolicsome nymphs are

tumbling in sport. It is a picture that commands attention by its life and spirit.

Cecilia Beaux contributes another of her admirable portraits, which is manifestly one of the favorite figure pieces of the exhibition, and which recalls some of her former prize-winning efforts; and Frank W. Benson shows "A Profile," which is at once as tender and vigorous as anything this popular artist has exhibited. Charles Morris Young sends three fine landscapes that are worthy of special note. Elmer Schofield, Ben Foster, Henry O. Tanner, are likewise represented by eminently worthy canvases that are generally admired.



SMOKY CITY
By Fritz Thaulow

Besnard's "A Horse Fair at Longpont" is one of the notable pictures in the galleries, it being full of life and spirit, and also an especially attractive woman's head, which is little less than iridescent in its qualities.

Among the smaller paintings are some by artists whose work is representative of the best art. Alma-Tadema is represented by "Hero,"

the exquisite painting of the Greek maiden awaiting the return of Leander after swimming the Hellespont; George de Forest Brush exhibits "The Sculptor and the King," a prize-winner years ago, and still one of the best known paintings by American artists; "The Silence Broken" is by the same artist, the Indian warrior in his birch canoe resting as the great white swan sails majestically overhead; "The Card Players" is by Frank D. Millet; "Beethoven" is the work of Franz Stuck, a noble head by the great Munich painter; "The Centaur," by the same artist, is a conception of the grossness of animal nature.

Religious pictures this year are conspicuous by their absence, the only two in the galleries being Fritz von Uhde's "Christ's Sermon on the Mount" and Elliott Dangerfield's "The Holy Family." Von Uhde's picture is especially interesting, since he follows the same plan of introducing present-day people into his paintings as does Dagnan-

Bouweret. The picture is powerful in its suggestion, and striking by its very simplicity. German peasants, most of them women, are grouped near the seated figure of the Saviour, and so admirable is the work that the spectator forgets the anachronism. Dangerfield is a new exhibitor in the galleries.

Robert Blum pays tribute to Japan in his well-known "The Flower Market, Tokio," and William M. Chase in "The Japanese Print," both of which have about them a genuine suggestion of the Orient. An interesting feature of the central gallery is a group of marines, W. J. Wyllie's "Just a Funnel and a Mast," C. Napier Heny's "Smugglers," Oleson's "Breaking Wave," McTaggart's "Storm," and H. W. Mesdag's "After the Storm." These pictures, varied in character and pigment, and all of more than ordinary excellence, constitute one of the most striking groups in the exhibition.

An enumeration of the two hundred and forty-seven pictures displayed is, of course, impracticable, and criticism without description would for the most part be meaningless. The management of the exhibition undertook to secure a collection rep-



PROFILE
By Frank W. Benson

resentative of the best art of Europe and America, and it should be said in justice that the undertaking is signally successful. No canvas was admitted that is not worthy of its place on the walls of the galleries, and that does not merit a careful study by art-lovers and artists alike.

Being a Pittsburg enterprise, it may be said in passing that several Pittsburg artists were admitted to the exhibition, including Hugh Newell, Miss Anna Woodward, who is represented by a winsome little Dutch baby, Johanna W. Hailman, A. Bryan Wall, W. H. Singer, Jr., and George Carspecken, whose two portraits are hung on the line, an honor received early in the career of the young man who is still at the very beginning of serious art study.

AUSTIN E. HOWLAND.